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PROFESSIONALIZATION AND PERFORMANCE AMONG NEWSPAPER PHOTOGRAPHERS

BY

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CHAPTER I

INTRODUCTION: PRESS PHOTOGRAPHY AND PROFESSIONALISM

We live in an age of specialization and professionalization. Through the names of obstetricians, thoracic surgeons, and roentgenologists listed in the Yellow Pages, our fingers grow weary from the walking in search of a general practitioner. In the event the digits expire mid-list, someone else can call a funeral director but not an undertaker. Yesterday's janitors are today's maintenance custodians; salesmen are now marketing representatives or account executives; press agentry has given way to public relations. One even hears of newspaper photographers, the subjects of this inquiry, referring to themselves as photo-journalists.

And yet, the phenomenon seems to be more than mere occupational imagery.

With the rising number of workers in the American labor force classified as professionals, there has been a concurrent increase in the number of occupations designated as professions, accurately or otherwise.[1]

The issue has pervaded the field of mass

communications to the extent that research in the field has attempted to measure the professional orientation of communicators, i.e., the degree of importance communicators attach to professional characteristics in a description of their job aspirations.[2]

The Importance of Professionalism

Previous studies have carefully avoided, as did the present work, justifying the label "profession" for the respective branches of mass communications under inquiry. Whether a worker belongs to a recognized profession is not so important as whether he himself exhibits or aspires to professionalism in his work.

Why, then, is professionalism important?

Recognizing that social science has suggested a number of definitions of professionalism, this study employed one derived by Searle E. Hawley, Jr., and Jack M. McLeod for their research (1964) on the professionalization of newsmen at the Milwaukee Journal.[3] They said that in defining his job, a professional person should place heavy emphasis on service to the public, intellectual activity, autonomy, and influence and lesser emphasis on the monetary, security, prestige, and human relations aspectsof the job.

According to such a definition, it would be reasonable to expect that society will benefit from professionalism in its communicators, including, it may be added, press

commitments to the extent that research in the field has attempted to measure the professional conviction of practitioners (i.e., the degree of importance practitioners assign to professional characteristics in a description of their job requirements.)[3]

The Function of Professionalization

Previous studies have generally concluded, as did the present work, that[4] the chief "professional" for the employing bureaucracy of their commitments under inquiry. Perhaps a worker indicates to a researcher professional is not important as whether he should mobilize or organize to professionalize in his work.

Why, then, is professionalization important?

Considering that social reasons for engagement in activities of professionals, this study employs the method of Harold L. Wilensky, et. al. when he defines the "work research (1964) as the professionalization of occupation in the following manner.[5] They said that in defining his job, a professional person should first bring expertise to service to the public, institutional identity, autonomy, and individual judgment to the decision-making. Security, prestige, and income (related somewhat the job.

According to such a definition, it would be necessary also to impose that society will benefit from professionalism in its accomplishment. Implicit, it may be added, these

photographers. One has only to recall, in this age of riots and demonstration, that press photographers have occasionally been charged with inciting violent behavior on the part of protestors for the sake of more dramatic pictures of otherwise peaceful marches. An extreme example of non-professional behavior was given by William L. Rivers and Wilbur Schramm, who quoted a veteran press photographer remarking at a photojournalism clinic, "Always carry a broken tricycle in the trunk of your car. Then if you come to a fatal accident involving a child, you can use the trike to provide foreground interest."[4]

If professionalism spells an end to such conduct, then its benefit to society is obvious. The important qualification is that the professional must have enough latitude in his job to exercise his professionalism for society's benefit.

It follows, then, that any demand for professionalism on the part of journalists necessarily applies to photojournalists. Photography--from the Greek "writing with light"--is an important aspect of modern mass communications and one which, like printed words, lends itself to manipulation by the communicator to suit his purpose. A writer can reveal, distort, or conceal the truth; so can the photographer.

The Power of Press Photography

Photography is a powerful tool of mass

communication. Stanley E. Kalish and Clifton C. Edom have cited examples of the power of photography--among them the experiences of the Milwaukee Journal in 1943, when the paper heralded the opening of an annual holiday flower show with a picture in the Sunday edition. That day, 3,142 persons visited the show. The following year, the Journal announced the show without using a picture, and first day attendance dropped to 937.[5] In another instance, the Journal published a set of rotogravure pictures of a new polar bear cub at the zoo; Sunday's normal zoo attendance of 4,000 visitors increased to 15,000. The Journal once ran a picture page showing 58 homeless dogs at the Wisconsin Humane Society kennel; 3,500 persons inquired at the kennel, all the dogs were placed, and, at the same time, Milwaukee pet shops experienced a supply-exhausting run on dogs.[6]

But photography over the years has been more than an agent for rosebuds and mutts. William Henry Jackson's photographs of the natural wonders of the Yellowstone area helped persuade Congress in 1872 to pass the Yellowstone Park Bill, the beginning of our national park system.[7] Jacob Riis' photographs of New York City tenements and those of depression and drought victims in the 1930's taken by Farm Security Administration photographers are often credited as influential social commentaries which could not have been so convincingly presented in word form.[8]

While it may have aided dogs or causes, photography on the printed page has also built reader interest and circulation.[9] The Advertising Research Foundation's 138-paper summary report of The Continuing Study of Newspaper Reading concluded:

> Reader interest tends to increase as the size of pictures increases. . . . Picture pages and outstanding news photographs attract highest attention among newspaper readers, even outranking highest scoring news stories.[10]

The Literature Reviewed

Even this abbreviated evidence of the power of photography explains why the question of professionalism among news photographers is an issue of continuing concern. Thirty years ago, Laura Vitray, John Mills, Jr., and Roscoe Ellard observed:

> Not long ago, the product the newspapers distributed consisted almost entirely of word pictures of the world in action. Any record other than the testimony of words was regarded as a concession to less literate readers. This false viewpoint has been rapidly swept away. Editors have come to see news pictures, not merely as a means of supplementing stories with illustrative ornament but, further, for what they are: the most precise, economical and effective reporting of human events that there is.[11]

Data presented in Chapter III suggest that Vitray, Mills, and Ellard were themselves "rapidly swept away" in their appraisal of editorial acceptance of photography; nevertheless, they underscored the potential of photography as a tool of mass communication.

In 1951 Frank Luther Mott said that serious

cameramen are now realizing that their craft has some of the elements of a profession:

> It (photography) has to be studied, and its use brings responsibilities. There should be a reason for every picture. We have only just begun to explore the possibilities of significance in photography. It takes thinkers and scholars to lead us in this direction, and books and serious articles and professional associations and schools and seminars. These phenomena of an expanding field and a new profession we are now witnessing.[12]

And yet, a decade later, C. William Horrell claimed that the "press photographer profession" makes no attempt to widen the horizon of its members.[13] Seeing liberal education as a necessary prerequisite of professionalism, Horrell concluded that media shortcourses for photographers and books on photojournalism are devoted primarily to technique. Horrell cast more doubt on the professional outlook of photojournalism through a 1961 survey of journalism educators; 58 of the 96 schools queried were not offering a photojournalism sequence because, as one respondent noted, "photojournalism does not yet have the stature to attract the best of our journalism students--they do not place it on the same plane with the printed word."[14] In a 1968 content analysis project, James Fosdick found reasons to suggest that editors view pictures as entertainment and decoration, that local photographers cannot get meaningful and interesting photographs of current news events, and that photographers lack the time and freedom to produce worthwhile pictures.[15] Fosdick

concluded that most newspapers still do not use pictures and picture layouts to report and interpret news creatively and dramatically. Arthur L. Witman, a St. Louis Post-Dispatch photojournalist, voiced a growing concern that newspaper photography is not as good as it should be, and he decried the attitude of many newspapers that photographers have greater need for mechanical aptitude and physical agility than they have for intellectual capacity.[16] The word side of the press, he said, has the higher educational level.

These views clearly point up the hope if not the realization of photojournalistic professionalism. It seemed appropriate to test for its existence and the implications of its existence.

The emphasis in the previously mentioned Hawley-McLeod study was the testing of both a definition of professionalization and an index for measuring it. Their design was used two years later by L. Scott Ward in an analysis of advertising agency personnel.[17] McLeod and Ramona Rush have since produced a study of Latin American journalists, and K. E. Eapen has investigated journalists in India.[18] And at this writing, newsmen from Turkey and the state of Wisconsin and Wisconsin broadcasters were the subjects of research employing professionalization indices patterned after the Hawley-McLeod design.

The Problem

This thesis was initially envisioned as a replication of the design in the case of newspaper photographers--in an effort to discover whether the professionalization index could be applied to news photographers as well as journalists and admen. Noting that the previous studies successfully differentiated between the professionals and non-professionals (or semi-professionals), there was little reason to suspect or fear that similar differentiation could not be made among press photographers with an index composed of job characteristics which may obtain in any job.

If society is to benefit from professionalism among its communicators, one would hope that professionalism has some advantageous effect on the performance of communicators. In part, this has been an underlying assumption in the professionalization studies conducted to date, i.e., that personnel with the more professional outlook "will perform differently from, or better than those with less professional orientation toward their careers."[19]

The assumption was founded on the studies of Warren Breed, William L. Rivers, and Rodney W. Stark, all of whom offered empirical support for a professionalism-and-performance relationship with respect to newsmen.[20] The professionalization studies of Hawley, McLeod, et al., have concentrated on testing the validity of the index as a

discriminator between more and less professionally oriented personnel; respondents were placed on the index and then further examined on professional implementation issues as a cross check of the professionalization index.

The present study reversed the process by assuming that the much-tested index is a valid measure of relative professional orientation and not assuming a relationship between professionalism and performance. While professionals identified by Breed, Stark, and Rivers may have revealed one pattern of performance, the performance of professionals identified by the Hawley-McLeod index had not been examined. A finding of better or different performance among personnel with comparatively higher professional orientation should underscore the worth of the index by which those personnel were located.

Definitions

In this as in the previous studies professionalization was defined as a relative occupational orientation of personnel with respect to a list of 24 job characteristics--the Hawley-McLeod professionalization index. Twelve of the job characteristics are deemed professional indicators; 12 are non-professional or less professional indicators. Respondents scoring higher on the former group than on the latter group are considered more professional.

The second major variable, performance in newspaper photography, was also defined on a relative basis.

Ideally, the best evidence of newspaper photographers' performance would be the finished product, the printed newspaper. Practically, the same thing was sought in this study. Between the ideal and the practical, however, lie some intervening variables which could conceal real differences in performance among photographers. For example, it has been said that a photographer is no better than his picture editor. And while it may be argued that financial circumstances and management and editorial policies--particularly picture editing policies--could obscure otherwise highly acceptable performance on the part of the photographic staff, there is some evidence, in a study by Don Alan Hall, that pictorial excellence in a newspaper is as much a function of the technical training, skill, and standards of excellence of the photographers as it is of those qualities in editors.[21] Perhaps it may be said that no editor can be better than his photographers. They are a team.

Three Hypotheses

In the light of the foregoing assumptions, the present study was viewed as an examination of three hypotheses:

Professionalization.--The primary objective of the study was to determine whether the performance of a group of newspaper photographers of one level of professional

orientation is better than the performance of another group of photographers of a lower level of professional orientation. A definitive answer could shed some light on the value of what may be called employee professions--the professions which, for example, lack total autonomy but which may place heavier emphasis on public service than would non-professionalized employee populations. It was expected that if a number of newspapers could be differentiated on the dimension of photographic performance, the photographers in the superior newspapers would exhibit higher levels of professional orientation than would the photographers in the inferior newspapers.

Among the factors which could account for such a finding are that the superior newspapers may be more enlightened in their recruiting of more professionally oriented personnel; that professionals quit working for inferior newspapers or that non-professionals quit working for superior papers; that the kind of work being done in the superior papers attracts professionals (apart from any recruiting by the papers); that socialization influences of the professionals already working for superior newspapers set the norms of the whole staffs; or any combination of these. The factors may be lumped into two general categories: recruitment influences and work site influences.

Specifically, it was hypothesized that:

1. Photographic staffs of newspapers adjudged superior in photographic performance will exhibit a higher mean professional orientation than will the photographic staffs of newspapers adjudged inferior in photographic performance.

Ethical Judgment.--While social scientists have not constructed an all-encompassing definition of a profession, most agree that among the criteria is the adoption by the occupation in question of a code of ethics. To the extent that newspaper photographers may exhibit professional characteristics, it was expected that the higher scoring professionals in this study would exhibit a higher overall negative response toward case example questions of ethical behavior on the part of news photographers, i.e., the more professionally oriented photographers would be more strict than the less professionally oriented in their adherence to ethical standards. The identification of the professionals and the non-professionals by job aspirations would be supported by a finding that the two groups differ in ethical judgments as well. Viewed in terms of the first hypothesis it was predicted:

2. Photographers from the superior newspapers will be comparatively more negative in their response to ethical issues than will the photographers from the inferior newspapers.

Evaluation of Editorial Policy.--If the panel which nominated the surveyed newspapers to the superior and inferior performance groups was in fact expert in its selections, the professionals (experts themselves?) should be the least critical group in the superior newspapers and the most critical group in the inferior newspapers. Accordingly, it was predicted that:

3. The high professional photographers in the inferior papers will be more critical of the editorial policy and practice with respect to photography and its use in their newspapers than will the high professionals in the superior papers be in regard to their newspapers.

This thesis is organized into four chapters, the first of which has introduced the problem, reviewed the literature, and presented hypotheses and their rationale. Chapter II will present methodology; Chapter III presents results and analyses; and Chapter IV presents a summary and a discussion of conclusions and recommendations.

CHAPTER II

METHOD

The First Survey

How relative performance was measured is implicit in the manner in which press photographer groups were selected for sampling. The photographers make up the photographic staffs of six daily newspapers which were selected in a purposive, contrasted sample designed to maximize the number of potential respondents and to maximize the possibility of difference between sample halves on the dimension of photojournalistic performance. The newspapers were selected on the basis of responses from a panel of ten officers of the National Press Photographers Association, ten members of the Photojournalism Division of the Association for Education in Journalism, and ten selected wire service photo editors and magazine photographers.

The 30-member panel was asked to evaluate various functions of photography in newspapers and to rank them in order of their importance in a definition of excellence in performance in newspaper photography. The panel was then asked to rate on a seven-point scale (1, very important, through 7, very unimportant) various characteristics of

newspaper photography for their value as indicators of good photographic performance.

Finally, the panel was asked to nominate up to ten newspapers which best conform to their definition of excellence in photographic performance and up to ten newspapers which are distinctly inferior to the ten papers previously named. The first list sought good performers regardless of their circulation size; the second list sought relatively inferior performers which are of sufficient size, in the opinion of the panel respondents, to afford, financially, potentially good performance. A copy of the questionnaire is contained in Appendix A.

Of the 30-member panel, 22 responded--a response rate of 73 per cent.

As each questionnaire was returned, the function ranking, excellence indicator evaluations, and performance group nominations were recorded and subsequently compiled. Individual rank scores for each function were summed and, because not all respondents ranked all of the functions listed in the questionnaire, the rank score sum for each function was divided by the number of respondents evaluating it. The ranks shown in Table I are in order from the lowest mean score to the highest. As can be seen in the table, the most important function of photography in a newspaper excelling in photographic performance is, according to the panel, "to report news pictorially."

The blue-ribbon group sees photography as a purveyor of information--something slightly beyond the next two functions which amount to a role of illustrative ornament--and as an independent means of mass communication in its own right.

TABLE I

NOMINATING PANEL'S RANKING OF FUNCTIONS OF PHOTOGRAPHY IN A NEWSPAPER

Rank	Function
1	To report news pictorially
2	To support adjoining written stories
3	To attract attention and thereby build reader interest
4	To entertain the reader
5	To persuade--as through editorial opinion
6	To promote photography as an art form

The respondents' one-to-seven-point evaluations of the indicators, which are listed in Table II, were summed and the mean responses determined. In keeping with its view of the function of photography, the panel rated as the most important indicator of newspaper photographic excellence the "high informative value of photos used" in the paper, followed closely by "good reproduction" and "pictures large enough to be effective."

Both the possible functions and possible excellence indicators employed in the mailed questionnaire were compiled from a review of photojournalism literature.

Item	Description
1	To insert data primarily
2	To support adjusting existing records
3	To retrieve information and display both header information and detail lines
4	To maintain the records
5	To produce—on demand—selective printed reports
6	To process alphabetically as in the book

TABLE II

NOMINATING PANEL'S EVALUATION OF INDICATORS OF NEWSPAPER EXCELLENCE IN PHOTOGRAPHIC PERFORMANCE

Indicators of Excellence	Mean Response[a]
High informative value of photos used	1.32
Good reproduction	1.36
Pictures large enough to be effective	1.42
Integration of words and pictures to communicate information	1.45
High technical quality of photos used	1.68
Pleasing layout of photos	1.77
Events photographed warrant photographic coverage	1.82
Use of variety of picture forms (sequences, essays, and stories)	2.14
Photos emphasize subjects of current social, political, and economic interest	2.18
Use of pictures as complete news stories or editorial statements	2.50
High aesthetic value of photos used	2.72
Photos emphasize feature materials	2.95
High proportion of photos taken by newspaper's own staff	3.82
High number of ROP color photos used	3.82

[a]Based on seven-point scale: 1, Very important, through 7, Very unimportant. The lower the mean response, the greater importance the panel attaches to an item as an indicator of excellence in photographic performance.

Blanks were left for the respondents to add their own functions and indicators; but, while a few alternatives were offered, none emerged with sufficient frequency to be taken as being more highly valued by the panel than the least valued choices listed in the questionnaire. The choice of excellence indicators appeared to have been well made; the least valued indicator, "high number of ROP color photos used," was still rated in the top half of the seven-point scale, i.e., 3.82, "somewhat important" to "neutral." Of the total 308 scale ratings (22 respondents rating each of 14 indicators), only 19 ratings were placed in the "somewhat/quite/very unimportant" end of the scale; "neutral" was checked 19 times; 270 ratings--88 per cent--were made in the "somewhat/quite/very important" end of the scale.

In effect, the first two parts of the panel questionnaire were used to help the author and respondents operationalize what is meant by good performance with respect to newspaper photography when one is considering the names of newspapers which are superior or inferior performers. The questions as to definition of performance seemed appropriate after reflection on one book which listed numerous publications as being "picture-minded" and omitted both a listing of those which might well be termed "picture-mindless" and the criteria which distinguish the former from the latter.[22]

As to the newspaper nominations, panel respondents put 52 newspapers on the superior list and 58 newspapers on the inferior list. In the superior list, the top three papers were nominated by 16, 16, and 12 of the 22 respondents, respectively. There was considerably less agreement on nominations in the inferior list, possibly because photojournalism experts orient their thinking toward the narrow path of high achievement rather than the broad plane of mediocrity. The three most mentioned papers in the inferior list received 11, 6, and 5 out of 22 possible nominations, respectively.

Part of the panel's recommendations is supported by the survey Don Alan Hall conducted in 1967-68 with a smaller panel, 15 officers of the National Press Photographers Association.[23] Ten officers responded to his request for a listing of the nation's ten best daily newspapers in terms of pictorial performance. Hall's top ten compilation included two of the top three papers found in this study. Hall did not seek a list of inferior papers, but he did compare his top ten with a 55-newspaper random sample and found that the pictorial output of the ten was decidedly better than the output of the larger sample.

The differences between the superior and inferior newspapers used in this study could be expected to be at least as pronounced as the differences between Hall's best ten and his random sample; indeed the performance

differences should be greater, especially since the new panel was asked to name newspapers which were definitely inferior and not just average.

The Second Survey

On the basis of the panel's recommendations, the author corresponded with the chief photographers of the six nominated papers and learned that the number of potential respondents in each performance group would make unnecessary an increase in the number of newspaper staffs in each group. All six chief photographers consented to participate in this study of "the job structure of newspaper photography." Laid to rest was the idle speculation on how much lower the response rate might have been had three of the papers been told on what criteria they had been selected.

In the interest primarily of the newspapers of the inferior group, it was decided that not only the individual photographers but the six newspapers themselves should be guaranteed anonymity. The intent of this inquiry was to determine what's what rather than who's who among newspapers; the latter practice is more adequately achieved elsewhere, such as in annual photographic competitions. Henceforth, the superior performers are called Group A newspapers, and the inferior papers are called Group B newspapers. Individual papers in each group are noted as

A1, A2, A3, B1, B2, and B3. The numerical designators were assigned in order of staff size of each paper, from the largest to the smallest.

A profile of each of the newspapers, including the individual and combined response rates in the survey yet to be described, is provided in Table III. It will be noted that Group A newspapers attained an overall response rate which was 22 percentage points higher than that of the Group B newspapers. The 100 per cent return from B3 is attributed to the fact that its small staff size enabled the author to present and/or administer each questionnaire during the allotted one-day visit at the B3 offices. The lower response rate from Group B might have suggested that the photographers of inferior papers are comparatively less interested in research in their field but for the fact that one of their group, B2, was not afforded (or was spared) a presumably rate-building, face-to-face visit from the interviewer. The B2 rate, although not the lowest, might have been raised through a personal visit.

All other newspapers were visited, in mid-November, 1969, in five one-day visits. As many photographers as could be reached at each paper during its allotted day were interviewed with the questionnaire contained in Appendix B. Interviewees were asked to read the accompanying covering letter before the question-answer period began. Individual copies of the covering letter and questionnaire plus

TABLE III

PROFILE OF NEWSPAPERS SURVEYED

Newspaper Performance Group	A				B				Combined
Individual Newspaper	A_1	A_2	A_3	Total	B_1	B_2	B_3	Total	
Panel nominations to performance group	16	16	12	-	11	6	5	-	-
Circulation (in thousands)	>300	>200	>400	-	>800	>300	>200	-	-
Publication--AM or PM	PM	AM	PM	-	AM	PM	AM	-	-
Photographic staff size[a]	21	16	12	49	35	18	8	61	110
Photographers responding[a]	19	14	10	43	21	11	8	40	83
Response rate in survey	90%	88%	83%	88%	60%	61%	100%	66%	75%

[a]Only working press photographers were included.

| | | |

stamped, addressed envelopes were left with the chief photographer to distribute to those photographers who could not be interviewed during the visit. A control sheet system was devised to keep track of which serially numbered questionnaire forms were not yet mailed in. By the November 30 deadline, a return rate of 79.1 per cent was attained; later it was found that four questionnaires were incomplete, and they were omitted from final computations.

The questionnaires sought the photographers' responses in four areas: background data, job characteristic aspirations (the index questions for an evaluation of an ideal job), job satisfaction (the index questions repeated for an evaluation of the present job), and ethical judgments on case examples of staged or set-up news photography.[24] In addition, photographers were asked to rate the photographic performance of their own paper and to list the barriers, if any, that keep their newspaper from being better, photographically, than they are now.

Once the completed questionnaires were in hand, the first step was to separate the photographers into six groups--high, medium, and low professionally oriented personnel in each of the two performance groups. Each respondent had been asked to state, on a four-point scale, how important each of 24 characteristics is to him in any job, regardless of how well his present job provides the characteristics. Half of the items represented criteria

for professionalization, i.e., characteristics that professional people should emphasize. A professionalization score was obtained for each respondent from the sum of the professional items plus the quantity of the professional items sum minus the sum of the non-professional items--so as to minimize the weight of a response set of high agreement with all of the job characteristics. The result was a relative score of professionalization solely in the context of the professionalization index employed. The lower the scores, the higher levels of professionalization. The scores were then rank ordered, and a decision was made to divide the sample, regardless of performance group membership, into three nearly equal groups: high, medium, and low professional orientation, with 27, 28, and 28 photographers in each group, respectively.

Interviews were then coded and subsequently computed on two-variable cross tabulations: by newspaper performance group (A or B) and by professionalization group (high, medium, or low). Resultant tabulations would permit analyses of all six cells, of all three professionalization groups of the combined performance groups, and of the whole sample.

In addition to noting the importance they attached to the 24 job characteristics, the photographers rated on another four-point scale how well each of the

characteristics was provided in their present job. As with the professionalization or desires score, a provisions score was also determined for each respondent, i.e., the sum of professional items plus the difference between the professional and non-professional items. A measure of job satisfaction could then be obtained by comparing the level of desire for any given job characteristic with its level of actual provision on the job.[25] If the actual provision lagged far behind the extent to which a characteristic was desired, low job satisfaction was assumed.

Again, the provisions scores were rank ordered. Then, mean ranks of both A and B photographers were determined for both the desires and provisions scales and were tested for significant differences.

In an effort to find which job characteristics were most desired and yet least well provided, mean job satisfaction was measured for the high, medium, and low professional orientation groups of both performance groups on each of the 24 job characteristics.

The characteristics were then combined so as to give for each group a mean desires score and a mean provisions score, the differences of which would amount to measures of job satisfaction. With these data, the groups could be ranked according to the desires for and the provision of all job characteristics.

The investigation of job satisfaction was employed

as a cross-check of the professionalization index, since previous studies found that job dissatisfaction over professional characteristics correlated with high professionalization.

Having dealt with the problems of professionalization and job satisfaction, the next task centered on the five case example questions relating to the ethics of staged or set-up news photography.

Nearly a decade ago, Walter Wilcox, then chairman of the department of journalism at the University of California at Los Angeles, devised a study of ethical standards of mass communicators and the public, in an effort to present a case model for other studies of ethics.[26] He used the case example method of obtaining judgments on ethical issues, specifically, the ethics of staged news photographs--the kind depicting subject matter which the photographer has altered in order to get a better photograph. Wilcox concluded that his model "was moderately useful in acquiring insights into ethical standards."[27] In his questionnaire, ten case examples were evaluated by respondents, who included a segment of the public, some news photographers, managing editors, and television newsmen. Of the ten situations, the five for which there had been the most disagreement among Wilcox' respondent groups were included in this study.

Both Group A and Group B photographers seemed

especially to enjoy this part of the questionnaire. After reading a case example, many of the photographers commented to the effect, "Oh, this isn't right; but it's done all the time." A few would add, "I know. I've done it myself."

The ethical questions were included in the survey as a kind of cross-check on professionalization. The main purpose of the study was to examine the relationship between professionalism and performance. Although the study design allowed for the distinction between A and B performance groups, there was no direct means of examining performance on an individual photographer basis. The ethical questions, however, may have come close to the issue of individual performance (exclusive of skill) by obtaining from the respondents what might be termed intent of performance. The only alternatives would have been to turn the survey into either a skill comparison study or a picture judging contest--on the unlikely assumption that a known standard set of both good and bad photographs could ever be assembled by anyone.

The photographers were asked to indicate their evaluation of the situation in each example on a five-point scale--clearly unethical, probably unethical, undecided, probably ethical, and ethical. The data were assembled by newspaper performance groups and their respective professionalization groups and examined for differences between mean responses. A lower score indicated a more

"unethical" or negative evaluation while a higher score indicated a more "ethical" or favorable evaluation of the conduct described.

The previous professionalization studies included predictions that a professional orientation would be associated with a more critical attitude toward the newspapers for which they work when respondents were asked to compare their paper with their concept of an ideal newspaper.[28] This study used what amounted to a cross-check of the judgments of the panel of experts who nominated the surveyed papers to the superior and inferior performance groups. Respondents were asked to compare their newspapers not with an ideal paper but with other newspapers, in the expectation that staffs of the better papers would rate their papers high, just as the panel did.

The high, medium, and low professionals in each performance group were compared on their responses evaluating their own newspapers compared to other newspapers on a five-point scale ranging from 1 for very good to 5 for poor.

The final task was the assembling of background data for each of the performance and professionalization groups. These included age, education, source of photographic training, experience, income and extra income, attendance at photographic seminars, readership of professional literature, and opinions on the adequacy of

funding and on the barriers to improvement of photography in the respondents' respective newspapers. The background questions were intended to clarify the identity of the professional groups and to test for variables apart from professionalization which might correlate with performance differences among the two newspaper groups. For example, a large difference in the amount of funds spent on photography in each of the two performance groups might have suggested that the inferior newspapers are such because too little money is allotted for photography.

The results and their analyses are the subject of the next chapter.

CHAPTER III

RESULTS AND ANALYSES

As was predicted in Hypothesis 1, a higher professional orientation (with respect to the index used) was found among Group A photographers than was found among Group B photographers. That is, on the whole, Group A photographers expressed stronger desires for professional characteristics than did Group B photographers.

Data in Table IV generally describe rather than conclusively identify the job desire differences between the performance groups and between the professional orientation groups.

Table IV shows by percentages the proportions of A and B photographers indicating for each job characteristic a rating of "extremely important." It may be seen that of the top 15 items, in order of largest percentage difference (A greater than B), 12 are professional items.

The job characteristic on which the B photographers exceeded the A photographers by the widest margin was "security on the job, in its being fairly permanent." The finding suggests that among the B photographers there is a high security orientation compared to that found among the A photographers.

CHAPTER III

RESULTS AND DISCUSSION

TABLE IV

PERCENTAGE OF PHOTOGRAPHERS INDICATING JOB CHARACTERISTICS "EXTREMELY IMPORTANT" BY PERFORMANCE AND PROFESSIONALIZATION GROUPS

Performance Group =	A	B	A, B Combined		
Professionalization Group =	All	All	H	M	L
N =	43	40	27	28	28
Professional Items					
Opportunity for originality and initiative	91%	82%	96%	93%	71%
Full use of abilities and training	81	72	89	82	61
Getting ahead in professional career	72	50	93	64	29
Opportunity to learn new skills and knowledge	67	58	96	68	25
Respect for ability and competence of co-workers	63	55	78	64	36
Supervisor who appreciates time spent improving capabilities	60	52	82	61	29
Freedom from continual close supervision	58	38	82	43	21
Opportunity to have influence on public thinking	54	20	74	32	7
Being with newspaper respected by photographers nationwide	49	42	63	61	14
Having a job that is valuable and essential to the community	49	38	74	32	25
Having influence on important decisions	42	25	59	32	11
Organization different because he works for it	37	28	59	36	4
Non-Professional Items					
An enjoyment of what's involved in doing the job	86	78	100	82	64
Availability of support--people who stand behind him	72	68	86	61	64
Excitement and variety the job provides	56	62	70	61	46
Being with people who are congenial, easy to work with	56	55	56	61	50

ANNEX IV

| | | |

TABLE IV (Continued)

Performance Group =	A	B	A, B Combined		
Professionalization Group =	All	All	H	M	L
N =	43	40	27	28	28
Working with people rather than things	56	40	56	46	43
Salary, earning enough for a good living	49	55	59	64	32
Getting ahead in the organization	46	42	67	50	18
Security on the job, in its being fairly permanent	40	75	44	61	64
Hours that do not disrupt family life	35	35	33	43	29
Having prestigeful job in the organization	26	18	37	18	11
Contact with important people	21	22	26	25	14
A job with prestige in the community	16	22	15	29	14

Merkmal	Insgesamt	Männer	Frauen	Ausländer	Deutsche	Arbeiter	Angestellte	Beamte	Selbständige	Mithelfende Familienangehörige
Erwerbstätige	27	27	27	27	27	27	27	27	27	27
Erwerbspersonen	27	27	27	27	27	27	27	27	27	27
Erwerbslose	27	27	27	27	27	27	27	27	27	27
Nichterwerbspersonen	27	27	27	27	27	27	27	27	27	27
Stille Reserve	27	27	27	27	27	27	27	27	27	27
Stille Reserve im engeren Sinne	27	27	27	27	27	27	27	27	27	27
Stille Reserve in Maßnahmen	27	27	27	27	27	27	27	27	27	27
Personen mit Wunsch nach Erwerbstätigkeit	27	27	27	27	27	27	27	27	27	27
Personen mit Wunsch nach Erwerbstätigkeit, aber ohne Suche	27	27	27	27	27	27	27	27	27	27
Personen mit Wunsch nach Erwerbstätigkeit, aber ohne Verfügbarkeit	27	27	27	27	27	27	27	27	27	27
Personen mit Wunsch nach Erwerbstätigkeit, aber ohne Suche und ohne Verfügbarkeit	27	27	27	27	27	27	27	27	27	27
Personen in Maßnahmen	27	27	27	27	27	27	27	27	27	27
Personen in Maßnahmen, aber ohne Suche	27	27	27	27	27	27	27	27	27	27
Personen in Maßnahmen, aber ohne Verfügbarkeit	27	27	27	27	27	27	27	27	27	27
Personen in Maßnahmen, aber ohne Suche und ohne Verfügbarkeit	27	27	27	27	27	27	27	27	27	27
Sonstige Nichterwerbspersonen	27	27	27	27	27	27	27	27	27	27
Sonstige Nichterwerbspersonen, aber ohne Suche	27	27	27	27	27	27	27	27	27	27
Sonstige Nichterwerbspersonen, aber ohne Verfügbarkeit	27	27	27	27	27	27	27	27	27	27
Sonstige Nichterwerbspersonen, aber ohne Suche und ohne Verfügbarkeit	27	27	27	27	27	27	27	27	27	27

Also shown are the percentages of "extremely important" responses by professional orientation group (regardless of performance group membership) for the 27 high, 28 medium, and 28 low professionally oriented photographers. The high professionals exceeded the other two groups on all of the professional indicators, but, as was the case with the A photographers, the high professionals also scored highest on a number of non-professional indicators.

Desires for Job Characteristics--
Professionals Identified

The full, four-point range of responses, from "extremely important" to "not important," was used in the computation of individual professionalization scores for each of the 83 respondents--the sum of ratings of the professional items plus the quantity of that sum minus the sum of ratings of non-professional items. The lowest score attained by any photographer was -5 (comparatively high professionalization); the highest score was +36 (comparatively low professionalization). According to the method of computing the scores, the best possible professionalization score would have been a -24, and the worst or least professional score would have been +84. A respondent would have attained a -24 score had he marked a 1, "extremely important," for each of the professional indicator job characteristics and 4, "not important," for each of the

non-professional indicators.

Individual photographer scores were plotted on Table V in their rank order, from the most professional to the least. It was found that the mean ranks for the A group and the B group photographers were 33.87 and 50.74, respectively--significantly different at the .017 level of confidence (1-tailed, Mann-Whitney U test).

The sample was divided into three comparably sized groups--high, medium, and low professional orientation. The numbers of A group photographers in each third of the total sample contrasted with the numbers of B photographers in the same thirds rather convincingly support, along with the previously mentioned rank order difference, the first hypothesis, i.e., that Group A newspaper photographers will have the higher professional orientation.

Considering only the high and low professional orientation groups, the numbers of A and B photographers in the two groups approximate an inverse proportion: 19 high and 8 low professional A photographers, 8 high and 20 low professional B photographers. It will be left to other, more ambitious research to suggest a law of photojournalism, that newspaper photojournalistic performance is directly proportional to the level of professionalization of the photographic staff. The complicating factors here are the use of relative scales of performance. While it may be conceded that the A papers are better in the context of

non-correlational indicators.

Individual photosynthates moving were plotted on Table 4 in study order. From the most positive-skewed to the least. It was found that the three radial groups and the 3 ovoid photosynthates (data 12.21 and 12.7a, respectively--significantly different at the .001 level of confidence (1-tailed, Pearson-Fisher) t test).

The results are divided into three separately plotted groups--dicyc. monocyc. and the pentacyclonal combination. The response of 3 ovoid photosynthates in each round of the basal energy concerned with the recovery of a photosynthate in the same ribitis carbon concentrating energies. Along with the previously mentioned rest cardio differences, the three hypothesis i.e., that among 3 homologous photosynthates all have the highest predominant correlation.

Eliminating only the high and low performance correlation scores. The responses of 3 and 4 photosynthates in the two groups approximate an inverse progression. It also had 3 low predominant 3 photosynthates. 3 high and 3 low predominant 3 photosynthates. It will be left to other more qualitative research to compare 3 low of photosynthates than homologous photosynthates performance in diversity percentagement to the level of photosynthesis of the photosynthate study. The comparative results from the use of relative method of performance. While it may be assumed that the 4 photos are better in the process of

TABLE V

CHARACTERISTICS DESIRES SCORE AND MEAN RANKING BY PERFORMANCE GROUP

Characteristics Desires Scores	Group A (n=43)		Group B (n=40)	
-5		A		
2		A	B	
3				
4		A		
5		A	B	
6				
7		A	B	
8		AAA	B	
9		A	B	
10		AA		
11		AAAAA	BB	
12		AA	B	
13				
14(L)	19 (44%)	A		8 (20%)
14(H)		AAA	B	
15		AAA		
16		AA	BBBBB	
17	16 (37%)	AA		12 (30%)
18		AAA	B	
19		A	BB	
20		A	B	
21		A	BB	
22	8 (19%)	A	BBBBB	20 (50%)
23		A	B	
24		A		
25			BB	
26		A	BB	
27		A	B	
28		A		
29		A		
30				
31		A	B	
32			B	
33			BB	
34			BBB	
35			B	
36			B	
A, B N=83				
Mean rank:[a]		33.87		50.74

[a] $p < .017$, 1 tailed, Mann Whitney U test

CUADRO 4

CONVERGENCIA DE LA RAZON MEDIA Y DE LA RAZON MEDIANA
EN CONFIGURACIONES ESPECIALES

photography, one would be hard pressed to suggest how much better they are.

Table VI locates the professional group membership by individual newspaper in each performance group; percentages given are of the total sample of 83 photographers.

Incidental to the assignment of the photographers to the three professionalization groups, mean professionalization scores were computed for each newspaper staff in each performance group. According to the mean scores shown in Table VII, it may be seen that the least professional staff in the A group, A3 with a score of 15.20, is still more professional than the most professional staff in the B group, B3 with a score of 18.37. The overall mean scores are 14.79 for Group A and 21.01 for Group B. Again, the lower score indicates higher professionalization.

Just as Table IV was presented at the beginning of this chapter to describe generally the job aspiration differences between performance groups and professionalization groups, Table VIII was compiled to permit more accurate comparisons based on mean responses rather than "extremely important" responses only. On each characteristic a mean response was computed for each group by summing the responses (1, extremely important, through 4, not important) and dividing by the number of respondents in the group. By examining the mean response of any group for a given

TABLE VI

PERCENTAGE OF SAMPLE COMPOSITION OF PHOTO STAFFS BY PROFESSIONALIZATION GROUP

Newspaper	High Professional	Medium Professional	Low Professional	Total Staff	
A_1	11%	8%	4%	23%	
A_2	7	6	4	17	
A_3	5	5	2	12	
A Total	23%	19%	10%	52%	n=43
B_1	6	6	13	25	
B_2	1	4	8	13	
B_3	2	5	3	10	
B Total	9	15	24	48	n=40
A, B Total	32%	34%	34%	100%	
	n=27	n=28	n=28		N=83

| | | |

TABLE VII

MEAN PROFESSIONALIZATION SCORES OF PHOTO STAFFS[a]

Newspaper	Mean Score	Newspaper	Mean Score
A_1	13.94	B_1	20.85
A_2	15.64	B_2	23.40
A_3	15.20	B_3	18.37
Group A Mean	14.79	Group B Mean	21.01

[a]The lower the score, the higher the level of professionalization.

TABLE VIII

MEAN RESPONSES TO DESIRED JOB CHARACTERISTICS BY PERFORMANCE AND PROFESSIONALIZATION GROUPS[a]

Performance Group	A, B Combined				A				B			
Professionalization Group	H	M	L	All	H	M	L	All	H	M	L	All
N =	27	28	28	83	19	16	8	43	8	12	20	40
Professional Items												
Opportunity for originality and initiative	1.04	1.07	1.32	1.14	1.05	1.06	1.38	1.12	1.00	1.08	1.30	1.18
Opportunity to learn new skills and knowledge	1.07	1.32	1.93	1.41	1.05	1.37	1.87	1.32	1.00	1.25	1.85	1.50
Getting ahead in professional career	1.07	1.39	2.07	1.52	1.10	1.37	1.63	1.30	1.00	1.42	2.25	1.75
Full use of abilities and training	1.11	1.18	1.46	1.25	1.10	1.12	1.63	1.21	1.12	1.25	1.40	1.30
Respect for ability and competence of co-workers	1.22	1.39	1.57	1.45	1.26	1.50	1.50	1.38	1.12	1.25	1.80	1.50
Supervisor who appreciates time spent improving capabilities	1.22	1.43	1.93	1.53	1.32	1.44	1.75	1.44	1.00	1.42	2.00	1.62
Freedom from continual close supervision	1.29	1.71	2.18	1.74	1.31	1.56	2.63	1.65	1.25	1.92	2.00	1.82
Opportunity to have influence on public thinking	1.30	2.07	2.96	1.97	1.26	1.94	2.63	1.77	1.38	2.25	3.10	2.50
Having a job that is valuable and essential to the community	1.33	2.00	2.21	1.86	1.32	2.19	2.13	1.79	1.38	1.75	2.25	1.95
Having influence on important decisions	1.44	1.93	2.52	1.96	1.52	1.69	2.38	1.74	1.25	2.25	2.45	2.15
Organization different because he works for it	1.52	1.85	2.89	2.10	1.73	1.75	3.00	1.98	1.00	2.00	2.85	2.22
Being with newspaper respected by photographers nationwide	1.63	1.46	2.36	1.82	1.68	1.56	2.50	1.79	1.50	1.33	2.30	1.85
Non-professional Items												
An enjoyment of what's involved in doing the job	1.00	1.18	1.43	1.20	1.00	1.19	1.38	1.14	1.00	1.17	1.45	1.27
Availability of support--people who stand behind him	1.22	1.39	1.39	1.34	1.32	1.38	1.25	1.33	1.00	1.43	1.45	1.35
Excitement and variety the job provides	1.30	1.50	1.61	1.47	1.42	1.50	1.63	1.49	1.00	1.50	1.60	1.45
Getting ahead in the organization	1.41	1.68	2.18	1.76	1.53	1.75	2.00	1.70	1.12	1.58	2.25	1.82
Salary, earning enough for a good living	1.48	1.43	1.78	1.57	1.53	1.44	2.13	1.60	1.38	1.42	1.65	1.52
Working with people rather than things	1.67	1.78	1.65	1.77	1.42	1.63	1.63	1.60	2.25	1.75	1.95	1.95
Being with people who are congenial, easy to work with	1.82	1.46	1.64	1.64	2.05	1.31	1.63	1.69	1.25	1.67	1.65	1.58
Security on the job--in its being fairly permanent	2.22	1.53	1.57	1.77	2.32	1.75	2.13	2.07	2.00	1.25	1.35	1.45
Having a prestigeful job in the organization	2.33	2.18	2.50	2.34	2.37	2.06	2.38	2.26	2.25	2.33	2.55	2.42
Hours that do not disrupt family life	2.34	1.93	2.18	2.15	2.58	1.81	2.00	2.18	1.75	2.08	2.25	2.10
Contact with important people	2.48	2.39	2.78	2.55	2.48	2.31	3.00	2.52	2.50	2.50	2.90	2.60
A job with prestige in the community	2.59	2.11	2.46	2.39	2.68	2.06	2.63	2.44	2.38	2.16	2.40	2.32

[a]Based on four-point scale: 1, extremely important; 2, quite important; 3, somewhat important; 4, not important.

Professional Terms

opportunity for originality and initiative
opportunity to study new ideas and techniques
getting ahead in profession/work setting
full use of abilities and training
keeping the ability and competence up-to-date
improving the application time under improving conditions
freedom from controlled close supervision
opportunity to have initiative in public relations
having a job that is rational and economically the community
having influence on important decisions
organization climbing ladders to middle-to-to
being with recognized leadership of professional colleagues

Personal Terms

An extension of work's demands in doing the job
flexibility of working-hours/job sites sound looks like
maintenance and cutting the job pressure
getting ahead in the organization
salary, starting amount for a year's study
working with people that are congenial, easy to work with
flexibility in the job-to-job moving future patterns
having a prestigious job in the community
there time do the things they like
courses with important people
A job with security in the community

Usual or Most-Often Used 2. Often Used 3. Rarely Used
1. Quite Important 2. Somewhat Important 3. Not Important

characteristic and the mean response for any other group, one may make comparisons conveniently. Thus it may be seen that high professionals of the A and B combined performance groups and of the individual A or B performance groups exhibited stronger desires for the professional items than those of the corresponding low professional groups. Moreover, for all of the professional items, the mean responses of all A group photographers were lower (more desirous) than the mean responses of all B group photographers.

In the A and B combined group, the high professionals desired eight of the 12 non-professional items more highly than the low professionals did. A possible explanation is that the desires for professional and non-professional job characteristics need not be mutually exclusive. Furthermore, it may well be that highly professionally oriented personnel may be more intense in all their job characteristic desires. The key to the differentiations between higher and lower levels of professionalization is the relative emphasis personnel place upon professional and non-professional indicators.

Provision of Job Characteristics.--The portion of the questionnaire pertaining to the 24 job characteristics obtained two kinds of information--the respondent's desires for each of the characteristics in any job and his view of the extent to which these characteristics are provided in his present job. The former might be referred to as a

desires (or professionalization) scale and the latter as a provisions scale. As with the desires scoring, provisions totals for each photographer were determined and plotted in Table IX. The provisions scores range is of a higher order, running from +7 to +53, contrasted to the desires range of -5 to +36. (The reverse would indicate that the sample consisted of non-professionally motivated photographers whose jobs satisfied them beyond their wildest dreams.)

The mean rank order was determined for photographers in each performance group. It was found that, again, the A photographers had a higher mean rank, 37.24, to 47.11 for the B photographers--significantly different at the .031 level of confidence (1-tailed, Mann-Whitney U test). On the basis of this difference, it may be said that not only do the A photographers want more from a job than do the B photographers, but they get more as well. Interestingly, the high professionals (each indicated by a letter H) appear quite regularly in the upper half of the plot.

Job Satisfaction.--But what an employee may get from a job is not a meaningful measure of his job satisfaction until what he actually wants and the intensity of those wants are taken into account with what he gets.

In Table X are presented the differences of mean responses of both the performance and professionalization groups on their desires for the individual characteristics

TABLE IX

CHARACTERISTICS PROVISION SCORE AND MEAN RANKING BY PERFORMANCE GROUP

Characteristics Provision Scores	Group A (n=43)	Group B (n=40)
07	H	
10	H	
11		H
12	H	
13	M	
14		H
15	HH	
16	HM	MM
17	ML	H
18	H	
19	H	L
20		
21		M
22	M	MML
23	M	M
24	H	
25	HHMM	
26		ML
27	HML	HM
28		LL
29	H	
30	HL	L
31	HM	
32	L	L
33		H
34	M	LL
35		L
36	HHM	L
37	H	
38	M	L
39	LL	HM
40	MM	L
41	M	
42		ML
43	HML	L
44		HLL
45		
46		
47	L	L
48		
49		M
50		
51		HL
52		
53		ML

H = High Professional
M = Medium Professional
L = Low Professional

Table IX

Correlations between scores for six main factors
on Rotterdam scale

TABLE IX (Continued)

	Group A (n=43)	Group B (n=40)
A, B N=83		
Mean Rank:[2]	37.24	47.11

[a] $p < .03$, 1-tailed, Mann-Whitney U test

TABLE X

PERCEIVED JOB SATISFACTION BY PERFORMANCE AND PROFESSIONALIZATION GROUPS--PART I. INDIVIDUAL JOB CHARACTERISTICS--DIFFERENCE BETWEEN MEANS OF DESIRES--PROVISION[a]

Performance Group :	A				B			
Professionalization Group :	H	M	L	All	H	M	L	All
N =	19	16	8	43	8	12	20	40
Professional Items								
Having an influence on important decisions	-1.53	-1.19	- .87	-1.28	-1.50	- .50	- .70	- .80
Supervisor who appreciates time spent improving capabilities	-1.15	-1.37	-1.00	-1.21	-1.38	- .91	- .75	- .93
Opportunity to learn new skills and knowledge	-1.00	- .69	- .76	- .84	-1.00	-1.17	- .30	- .70
Full use of abilities and training	- .90	-1.25	-1.37	-1.11	-1.26	-1.17	-1.10	-1.15
Opportunity for originality and initiative	- .84	-1.00	-1.25	- .97	- .88	-1.17	- .85	- .94
Opportunity to have influence on public thinking	- .79	- .37	0	- .49	- .74	- .25	+ .15	- .15
Getting ahead in professional career	- .74	-1.19	- .62	- .88	-1.25	-1.16	- .75	- .98
Freedom from continual close supervision	- .69	- .31	+ .63	- .30	- .62	+ .09	- .50	- .36
Respect for ability and competence of co-workers	- .58	- .62	- .50	- .60	-1.01	-1.08	- .35	- .70
Job valuable and essential to community	- .52	- .25	- .12	- .35	-1.00	- .25	- .15	- .33
Organization different because he works for it	- .17	-1.13	0	- .67	-1.38	- .50	- .20	- .53
Being with newspaper respected by photographers nationwide	+ .15	+ .06	+1.00	+ .28	-1.25	- .59	- .15	- .50

TABLE X (Continued)

Performance Group:	A				B			
Professionalization Group:	H	M	L	All	H	M	L	All
N =	19	16	8	43	8	12	20	40
Non-professional Items								
Getting ahead in the organization	-1.10	- .31	-1.13	-1.18	-1.51	-1.09	- .95	-1.11
Availability of support--people who stand behind him	- .94	- .87	- .63	- .85	-1.25	- .82	-1.05	-1.03
An enjoyment of what's involved in doing the job	- .84	- .81	- .62	- .79	-1.25	- .83	- .40	- .71
Salary, earning enough for a good living	- .57	-1.25	- .62	- .84	- .87	-1.00	- .65	- .80
Having prestigeful job in the organization	- .37	- .75	- .25	- .49	- .50	- .59	- .40	- .48
Excitement and variety the job provides	- .32	- .44	0	- .32	- .50	- .42	- .20	- .32
A job with prestige in the community	- .32	- .19	+ .38	+ .09	0	+ .16	+ .24	+ .22
Hours that do not disrupt family life	- .31	- .88	- .75	- .61	- .63	- .84	- .75	- .75
Working with people rather than things	- .05	- .06	0	+ .02	+ .50	+ .17	+ .25	+ .28
Being with people who are congenial, easy to work with	+ .05	- .38	- .37	- .19	-1.00	- .83	- .25	- .57
Security on the job--being fairly permanent	+ .53	0	+ .88	+ .40	+ .75	+ .17	+ .25	+ .33
Contact with important people	+ .95	+ .31	+1.62	+ .85	+1.12	+ .75	+ .95	+ .82

[a] A large negative figure indicates a high level of dissatisfaction; a positive figure, or zero, represents relative satisfaction.

Appendix 3 (continued)

| | | |

and on the actual provision of the characteristics. The differences amount to a measure of job satisfaction. A zero or a plus figure for any characteristic would indicate relative satisfaction with respect to that characteristic; a zero would show that the respondent group was getting as much of the characteristic as it wanted; and a plus figure would show that the respondent group was getting somewhat more than it sought. Minus figures show dissatisfaction; the higher the minus figure for any characteristic, the greater the dissatisfaction over that characteristic.

On seven of the professional items and on six of the non-professional items, the A group shows by varying extents more job dissatisfaction than the B group. Significantly, the characteristic over which there is the greatest difference of mean differences (.73) between the A and B groups seems to substantiate the performance group nominations by the panel, discussed in Chapter II. The A photographers seem to be quite satisfied that the papers for which they work afford them membership in staffs which are known and respected by photographers all over the country. It is this same job characteristic on which there is the greatest difference (1.40) among the A and B paper high professionals, the two groups who might be expected to be the best qualified to evaluate newspapers for their performance in photography--if there is a correlation between professionalization and performance.

Overall, both the A and B groups expressed greater dissatisfaction on professional items than on non-professional items. The A photographers are slightly more dissatisfied than the B's on the professional items, and the B's are slightly more dissatisfied than the A's on the non-professional items. (In their comparative professionalization studies of Latin American and United States journalists, Rush and McLeod also found that, among U. S. newsmen, greater dissatisfaction was exhibited in the professional areas than in the non-professional area.)[29]

Professionalization and Job Satisfaction.--Data were compiled in Table XI to compare and contrast the mean scores for job desires and job provisions for each of the performance groups and their professionalization groups. The mean desires scores (professionalization) are lowest for the high professionals and highest for non-professionals--appropriately enough, since it was by these scores that the composition of each group was obtained. And, as was discussed earlier, the A group attained lower desires score (reflecting higher professionalization) than did the B group.

An examination of the professionalization groups of each performance group shows that the high professionals in the B papers attained a slightly higher (numerically lower) professionalization score than did the high professionals in the A papers. Otherwise, the remaining two A paper

TABLE XI

PERCEIVED JOB SATISFACTION BY PERFORMANCE AND PROFESSIONALIZATION GROUPS--PART II. JOB CHARACTERISTICS COMBINED

Performance Group:	A				B			
Professionalization Group:	H	M	L	All	H	M	L	All
N =	19	16	8	43	8	12	20	40
Mean Desires Score[a]	8.37	16.69	26.25	14.79	8.12	17.66	28.20	21.01
Mean Provisions Score[b]	23.95	29.44	34.25	27.91	29.50	29.67	36.30	32.95
Difference of Means[c]	-15.58	-12.75	-8.00	-13.12	-21.38	-12.01	-8.10	-11.94
Performance Group Rank by Professionalization				1				2
Performance Group Rank by Job Satisfaction				2				1
Professionalization Group Rank by Professionalization	2	3	5		1	4	6	
Professionalization Group Rank by Job Satisfaction	5	4	1		6	3	2	

[a]The lower the mean, the higher professionalization.

[b]The lower the mean, the better provided are the job characteristics.

[c]The larger minus numbers indicate greater job dissatisfaction.

[illegible]

[illegible]

[illegible]

professionalization groups scored better than their B paper counterparts. If a prediction of overall lower job satisfaction of A paper photographers--as a correlate of higher professionalization--is valid, it would follow that among professionalization groups, the one with the highest professionalization will have the greatest job dissatisfaction. Such was the case with the high professionals of the B performance group.

Under the desires score in Table XI are listed the corresponding provisions scores for each group. Differences between the two are measures of job satisfaction. The higher the minus number, the higher the job dissatisfaction. The B group high professionals' satisfaction score is -21.38, the highest dissatisfaction of any of the groups. Next in rank by job dissatisfaction are the A highs, the A mediums, and the B mediums, with the least professional groups in both performance groups running closely together as the most satisfied photographers in the whole sample.

In the discussion leading up to Hypothesis 1 in Chapter I, two general categories of influences were suggested as possible reasons why higher professionalization could be found in the superior newspapers. The two were recruitment influences and work site influences. Do the superior newspapers have more professionals because they acquired them or because the working conditions enhance

professionalization?

A possible answer was sought in the following manner: For each of the 24 job characteristics, the mean A group desire response was subtracted from the mean B group desire response, and the mean A group provision response was subtracted from the mean B group provision response. Then the provision difference was subtracted from the desire difference. A significantly greater number of plus results (in a sign test) would indicate that the A photographers were different from the B photographers primarily on the dimension of desires and not provisions. With such a finding, it may be inferred that it was through recruitment (e.g., attraction) that the superior newspapers acquired their professionals and not through efforts to provide for the job characteristics which professionals desire.

Table XII shows both a sign test and a Wilcoxon Matched-pairs Signed-ranks Test of the desires-provisions differences discussed above. Although the tests point in the direction of desires being stronger than provisions among A photographers, the differences are not significant; and the null hypothesis cannot be rejected. The A photographers are different in both their desires and what is provided to them at the work site.

TABLE XII

DIFFERENCE OF DESIRES AND PROVISIONS DIFFERENCES
(B GROUP MEAN - A GROUP MEAN)

Characteristic	Difference[a]
Opportunity to learn	.14
Influence on decisions	.48
Advance in organization	.07
Advance in career	-.10
Prestige in organization	.01
Freedom from supervision	-.06
Good salary	.04
Influence public	.34
Full use of abilities	-.04
Chance for originality	.03
Availability of support	-.18
Essential job	.02
Prestige in community	.13
Respect for co-workers	-.10
Enjoyment of job	.08
Security on job	-.07
Good hours	-.02
Congenial co-workers	-.38
Excitement of job	0
Working with people	.26
Appreciative supervisor	.28
Impact on organization	.14
Meet important people	-.03
Respected newspaper	-.78
Sign test:	13.5/10.5 n.s.
Wilcoxon Matched-pairs Signed-rank test:	T = 127.5 n.s.

[a](B group mean desire - A group mean desire) - (B group mean provision - A group mean provision). A positive figure indicates that A photographers differ from B photographers primarily in job desires rather than in provision of those desires.

TABLE XXX

CORRELATION OF CRITERIA AND PERCEPTUAL DIFFERENCES
IN GROUP MEAN - X GROUP MEAN

Characteristic	Difference[a]
Opportunity to learn	.11
Relevance of Curriculum	.08
Variety in experience	.01
Interest in career	.10
Possibility of employment	.01
Freedom from supervision	.00
Good salary	.01
Helpfulness people	.14
Full use of abilities	.01
Chance for originality	.08
Availability of supplies	.12
Essential job	.00
Freedom in community	.13
Respect for co-workers	.11
Enjoyment at job	.08
Security on job	.01
Good hours	.00
Competing co-workers	.08
Excitement of job	.04
Working with people	.02
Importance employment	.13
Degree of cooperation	.11
Many important people	.03
Helpful knowledge	.13

[a] Of group mean duties - X group mean duties =
(X group mean preparation - X group mean importance) - (X group mean time X group mean importance).

Ethical Judgments

Of the five staged news photography case examples listed in Table XIII with their mean responses, the first three were put on the unethical end of the five-point scale by the whole sample of photographers and the remaining two were put on the ethical end. (Texts of the examples are given in Appendix E, Newspaper Photographer Survey, Questions 39-43.)

By professionalization groups and by performance groups, the responses to all of the situations were as predicted in Hypothesis 2: that the high professionals and that the A group photographers would be more strict in terms of ethical standards, i.e., react more negatively than other groups, on questions on the ethics of staged news photography. Even in those cases where the high professional and A group responses appeared on the favorable end of the scale (from "undecided" to "ethical"), the means are still lower than those of the other groups.

The difference between all A and all B photographers across the five situations is significant at .05, (1-tailed) Sign Test; in all five situations, A is less than B. Controlling for level of professionalization, the difference between A and B across three professionalization groups and five situations is significant at .005, (1-tailed) Wilcoxon Matched-pairs Signed-ranks Test.

TABLE XIII

MEAN RESPONSES TO STAGED NEWS PHOTOGRAPH CASE EXAMPLES BY PROFESSIONALIZATION GROUPS[a]

Performance Group:	A				B				A, B Combined			
Professionalization Group:	H	M	L	All	H	M	L	All	H	M	L	All
N=	19	16	8	43	8	12	20	40	27	28	28	83
Case[b]												
Tax Evader	1.89	1.94	1.50	1.84	1.75	2.50	2.50	2.35	1.85	2.18	2.21	2.08
Community Leaders	2.00	2.62	2.63	2.16	3.13	3.25	3.55	3.38	2.41	2.54	3.29	2.75
U.N. Delegate	1.79	2.25	1.25	1.86	1.50	1.83	2.90	2.30	1.70	2.07	2.43	2.08
Koala	2.95	3.50	4.00	3.35	4.38	4.00	4.10	4.13	3.37	3.72	4.07	3.72
Cricket Plague	3.37	3.56	3.13	3.40	4.13	3.50	4.40	4.08	3.59	3.53	4.04	3.72
Mean	2.40	2.78	2.50	2.53	2.98	3.02	3.49	3.25	2.59	2.81	3.21	2.87

$p < .05/.005$ (see text)

[a]Based on five-point scale: 1. clearly unethical; 2. probably unethical; 3. undecided; 4. probably ethical; 5. ethical.

[b]Texts of case examples appear in Appendix B, Newspaper Photographers Survey, Questions 39-43.

Annex XXIV

Data on the number of legal acts, decisions and resolutions adopted by the Council of Ministers of the Arab Maghreb Union, 1989-2012

Year	Total	Regulations	Decisions	Resolutions	Recommendations	Opinions	Declarations	Agreements	Protocols	Conventions	Treaties	Charters	Statutes	Others
1989	10	0	0	0	0	0	0	0	0	0	0	0	0	10
1990	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1991	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1992	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1993	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1994	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1995	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1996	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1997	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1998	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1999	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2000	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2001	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2002	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2003	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2004	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2005	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2006	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2007	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2008	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2009	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2010	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2011	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2012	0	0	0	0	0	0	0	0	0	0	0	0	0	0

The professionals and, consequently, the A group photographers thus provided another insight that is consistent with the ethical aspects of a definition of professionalism.

The data showed that across the five situations, the high professionals in the B papers are less strict (mean response 2.98) in ethical evaluations than are any of the three professional groups in the A papers--a finding which suggests that a work site influence diminished a professional influence. Socialization within the staffs appeared to be such that in the A papers, the low professionals adopted ethical norms of the more predominant high professionals, and that in the B papers, the high professionals adopted the ethical norms of the more predominant low professionals.

Evaluation of Editorial Policy

On the photographers' evaluations of their own newspapers' editorial policy and practice toward photography, mean responses again were used to examine differences between the performance and professionalization groups. Since a 1 to 5, "very good" to "poor," scale was used, the sum of responses resulting in a lower mean indicated a more favorable evaluation of the newspapers while a higher mean indicated a more unfavorable evaluation.

In line with Hypothesis 2, it was predicted that

the B group high professionals will be the most critical of all and that the A group high professionals will be the least critical. The predictions appear to be confirmed in Table XIV, as do the judgments of the panel which nominated the six newspapers to their respective superior and inferior performance groups.

The contrasts between the evaluations of the medium-to-low professionals in Group A and in Group B gives further if not presumably as expert support for the panel judgments. Overall, the A photographers rated their newspapers slightly above "above average," and the B photographers rated theirs slightly below "average."

Background Data

Background data in Table XV show that youth and education correlated with professionalization. While the mean ages of both performance groups are nearly equal--A, 40.8 years, and B, 39.5 years--the high professionals in each performance group are the youngest and the low professionals are the oldest. When the two performance groups are combined, the high professionals average seven years younger than the low professionals. In education, slightly less than half of the high professionals are college graduates, but considerably less than a third of the low professionals are college graduates. The difference favors recruitment rather than work site influence as

TABLE XIV

MEAN EVALUATION OF OWN NEWSPAPER'S PHOTOGRAPHIC POLICIES BY PROFESSIONALIZATION GROUPS

Performance Group:	A				B				A, B Combined			
Professionalization Group:	H	M	L	All	H	M	L	All	H	M	L	All
N =	19	16	8	43	8	12	20	40	27	28	28	83
Evaluation[a]	1.74	2.12	2.00	1.93	3.50	3.17	2.90	3.10	2.26	2.57	2.64	2.49

[a]Based on five-point scale: 1, very good, through 5, poor.

| | | |

TABLE XV

BACKGROUND INFORMATION

Performance Group:	A				B				A, B Combined			
Professionalization Group:	H	M	L	All	H	M	L	All	H	M	L	All
=	19	16	8	43	8	12	20	40	27	28	28	83
Mean age in years:	36	40	41	38	35	35	44	40	35	38	43	39
Percentage who are college graduates:	58%	31%	50%	47%	25%	25%	20%	22%	48%	29%	29%	35%
Percentage receiving first photographic training -												
From formal schooling:	52	50	37	49	62	50	20	38	56	50	25	44
As hobbyist or on the job:	48	50	63	51	38	50	80	62	44	50	75	56
Experience as photographer in print media -												
Percentage with 10 years or less:	53	44	13	41	50	42	25	35	52	43	21	39
11-20 years:	26	13	37	23	25	25	30	27	26	18	32	25
21 years or more:	21	43	50	36	25	33	45	38	22	39	47	36
Experience as photographer in present job -												
Percentage with 10 years or less:	74	50	37	58	75	50	50	55	74	50	46	56
11-20 years:	16	19	38	21	13	42	20	25	15	29	25	23
21 years or more:	10	31	25	21	12	8	30	20	11	21	29	21
Newspaper pay 1968--percentage earning -												
Under $7,000:	24	0	0	10	0	17	0	5	16	7	0	7
$7,000 - $10,999:	24	50	25	34	37	50	35	40	28	50	32	37
$11,000 or more:	52	50	75	56	63	33	65	55	56	43	68	56
Percentage earning extra income from photography in 1968:	90	87	100	91	87	92	90	90	89	89	93	90
Percentage attended workshops, seminars, while in their present job:	74	75	87	77	50	75	65	65	66	75	71	71
Percentage regularly reading one or more of National Press Photographer, Quill, or Editor & Publisher:	90	75	75	81	62	83	55	65	82	79	61	74
Percentage stating employer's funding of photography -												
More than adequate:	28	0	12	14	25	17	25	23	27	7	21	18
Funds are adequate:	56	62	75	62	62	33	55	50	58	50	61	56
Funds are inadequate:	16	38	13	24	13	50	20	27	15	43	18	26
Percentage stating barriers to improvement in their own newspaper is a deficiency in -												
Editors or in communication between editors and photographers:	88	69	75	78	63	50	77	64	79	60	76	71
Photographers alone:	6	8	0	6	0	0	8	3	4	4	5	4
Space available for photographs:	0	15	25	10	25	42	8	24	9	28	14	17
Some other reason:	6	8	0	6	12	8	7	9	8	8	5	8

a reason for the higher professionalization in the superior newspaper photo staffs.

On the question of first photographic training, it can be noted that 56 per cent of the high professionals and 25 per cent of the low professionals had formal training while the remainders learned through hobbies or on the job. The value of this question in the interviews and its resultant data was later considered to be limited, however, because it was reasoned that a photographer's first photographic training may not have been his major training; he might have first sparked his interest as a hobbyist and then gone into formal training in a university, for example.

High professionals were found to have considerably less experience as photographers in print media. More than half of the high professionals have ten or fewer years' experience, while just under half of the low professionals have 21 or more years' experience. As photographers on their present newspapers, nearly three-quarters of the high professionals have ten or fewer years; and more than half of the low professionals have 11 or more years in their present jobs.

The longevity of the low professionals, both in print media and in their present jobs, probably accounts for the otherwise surprising data showing that the low professionals (in the whole sample) are better paid. No

a reason for the higher prothrombin time in the deficient newborn than in adults.

On the assumption of close pharmacologic relationship, it can be stated that 1 per cent of the male prothrombin and 33 per cent of the low prothrombin are borderline figures. While the conclusions derived through Dahlberg or by the per centage of this question is not interpretable and the results have been treated as if they were normal, because it was discovered that a pharmacologic close pharmacologic relationship may not have been the major relationship as might have first appeared like increase as a hemophiliac and then some blood elevated in a deficiency, for example.

High prothrombin have found to have considerably lower concentrations of globulin-like in prime media. Here also half of the high prothrombin have low or lower parts' capacities. While just below half of the low prothrombin have 33 or more parts' capacities. In pharmacologic or about prenatal examinations, still three-quarters of the high prothrombin have low or lower parts in all and more than half of the low prothrombin have it or more parts in their prenatal life.

The severity of the low prothrombin, such in prime media and in their prenatal life, probably because for the pharmacologic explaining more among that the low prothrombin (in the whole amount) are better pro-

cross tabulations were made to ascertain income levels per years of experience, and further analysis on the question of income seemed unproductive.

One survey question asked about sources of extra income in 1968. The question and resultant cross tabulations were not amenable to analysis beyond the fact that regardless of performance or professionalization group membership, approximately 90 per cent of the photographers did earn extra income from their photographic skills (outside of their regular jobs) in 1968.

More medium and low professionals than high professionals were found to have attended at least one photographic seminar or workshop while in their present jobs. The lesser emphasis given by the high professionals to these self-improvement programs lends some support to Horrell's comments noted in Chapter I that the workshops are technique oriented.[30]

More high professionals read one or more of what may be described as the professional literature of newspaper photographers--National Press Photographer, Editor & Publisher, and Quill. Overall, the A group photographers exceeded the B group in its interest in these publications.

The photographers' opinions on the adequacy of funds provided by their respective newspapers were sought as a control for the possibility that better performance by the A newspapers could be attributed to their greater

financial outlay for equipment and facilities. Because of the size differences among the newspapers, it was thought that comparisons of the photographers' views on funding would be more meaningful than comparisons of actual budget data from the newspapers. As can be seen in Table XV, the large majority of photographers feel that funds are either adequate or more than adequate. The opinions of the high professionals would be especially valuable here, and it was found that they are in fairly close agreement in both performance groups.

One final question sought opinions on the barriers to improvement, photographically, of the respondents' newspapers. Predictably, among all groups, the major barrier was outside of the photo department: deficiencies on the part of the editor or lack of editor-photographer communication and understanding. The next most often mentioned barrier was space limitations--there is not enough space to run pictures.

There may be another, more important, barrier--especially in the B group of newspapers: a lack of professionalization in the photographic staff.

financial security for employment and facilities. Perhaps of the more difficulties among the newspapers, it was thought that cooperation of the proprietors' views on trading would be made unavoidable from cooperations of several papers down from the newspapers. He can be seen in their 30', the large majority of proprietors that from trade was either managers or were also employers. The opinions of the high proficiencies would be sequentially rational lines, and it was found that they are in fairly close agreement in both particulars groups.

One final question sought opinions on the interest in ignorance, specifically, of the responsible' newspapers. Predictably, among all groups, the lodge barrier was outside of the three departments. Definitive on the part of the editor on [illegible] editor-proprietor communities and universities. The most most often mentioned barrier was whose [illegible]--then in the second degree to the [illegible].

There may be another, more important, behind--especially in the a group of newspapers. A lack of professionalization in the [illegible] world.

CHAPTER IV

SUMMARY AND DISCUSSION

The purpose of this study was to examine the relationship between professionalization and performance--within the context of one measure of relative performance and one measure of relative professionalization.

In the preceding chapter it was demonstrated that photographic staffs of newspapers adjudged superior in photographic performance exhibit a higher mean professional orientation than do photographic staffs of newspapers adjudged inferior in performance.

It was demonstrated that photographers from the superior newspapers exhibited more job dissatisfaction than did photographers from the inferior papers. Although the A photographers ranked significantly higher on scale of provisions (i.e., the A's said the characteristics in question were better provided), the difference between desires and provisions was greater in the A group than in the B group.

Photographers in the superior newspapers and the high professionals in both performance groups were found to be more strict in their evaluations of ethical case

CHAPTER IX

Summary and Conclusions

The purpose of this study was to examine the relationship between personality traits and performance within the context of one measure of relative performance and one measure of private predominantly.

In the preceding chapter it was demonstrated that physiological stress as measured subjectively by the Taylor Manifest Anxiety Scale & Edwards Personal Preference Schedule & Edwards Personal Preference Schedule & Edwards Personal Preference Schedule

examples than were the photographers from the inferior performance group and from the less professionally oriented personnel in both performance groups. Even in those cases for which the overall judgments of the ethical issues were favorable, the least favorable were the A performance group and the high professional group. The finding seems to square with existing definitions of professionalism, which include an ethical conduct factor.[31] Conversely, the finding itself lends support to the professionalization index method by which the photographers were identified as high, medium, or low professionally oriented personnel.

It was shown that the high professional group in the inferior performance group was more critical of the editorial policy and practice with respect to photography and its use in their newspapers than were the high professionals from the superior newspapers. Indeed, among the A paper professionalization groups, the high professionals were the most favorable in their evaluation, while the high professionals of the inferior papers were the least favorable in their evaluations.

While on the basis of the foregoing it may not be inferred that better performance is caused by professionalization, there has been ample evidence given that good performance and professionalization operate under one roof. Whether one begets the other, or whether both are effects of some other variables, may not be determined solely on

the basis of the evidence presented.

On the assumption that a high professional orientation in a photographic staff is a precursor of superior performance, what are the implications for those responsible for newspaper performance, newspaper managers? The data showed that both recruitment and work site influences may account for the higher proportion of professionals in the superior newspapers. If recruitment were the only factor, a newspaper would be well advised to attract professionally oriented personnel and to give up hope of trying to raise the level of professionalization of low professionals within the staff. Since work site influences were found to be a factor, a newspaper would be best advised to attract professionals and then provide well for professional job characteristics. In short, hire professionals and give them the latitude to exert their professionalism.

If, on the other hand, it is assumed that superior performance begets professionalism and, as a correlate of professionalism, greater job dissatisfaction, the greater dissatisfaction should have occurred, in this study, among the superior instead of the inferior group high professionals.

The contrary finding suggests that the former case applies, in part: professionalization, as a contributory condition, at least helps beget better performance.

the needs of the children presented.

Do the techniques used a high percentage
estimation is a psychological study in a personnel or
objective perspective, which may fail duplicating the future
requirements the newspaper publication, newspaper consistency
the case showed this book recommended one book also
indifference may consider for the higher proportion of
performances in the negative newspapers. If possible
make the only letter, a newspaper should be well obtained or
another psychologically obtained proposal can to find by
hope of relying to raise the level of professionalization of
the psychologists within the state. Study work also
individuals must begin to be a letter, a newspaper should be
best worked to express professionals and that provide well
the profession the examination. It about, this
psychologists and give also the centers to newly their
professionals.

If, on the other hand, it is assumed that negative
performance impose psychological aid, as a receiving of
professionals create job discrimination, the reason
dissatisfaction should have occurred. In this study, among
the negative instead of the relative good high publica-
ate.

The reading Reality suppress that the former case
apply, in part, professionalism is a satisfactory
question, at least help level performance.

Apart from this speculation over the nature of the relationship between professionalization and performance, there remains a nagging doubt about its significance in the light of what may be a faulty assumption about what newspapers want from photography. According to the photographers surveyed, no matter what newspapers want from photography, they expect more from words; and as long as word-oriented editors are in charge, photography will take a back seat. All the responses to the query "what are the barriers to better photography in your newspaper?" would fill a chapter and provide nothing new in the wake of earlier catalogues of photographer complaints, e.g., the separate findings of Morrell, Fosdick, and Witman cited in Chapter I.[32]

Editors may be casting photographers in the same light as their pictorial products--as ornamental frosting on the all-important filling of the newspaper business, the word men and their words. If photographers are not getting a fair shake, it may be because editors do not see photographers as professionals, compared to word merchants. How do photojournalists compare with typewriter-journalists on the dimension of professionalization?

A conclusive comparison of this type was beyond the scope of this study. However, it was noted in passing that the proportion of the 83 photographers evaluating each of the 24 job characteristics as "extremely important" exceeded

the proportion of journalists so responding in Searle Hawley's 1964 survey of 115 newsmen at the Milwaukee Journal.[33] The photographers exceeded the newsmen on all 24 characteristics and by an average of 13 percentage points with the characteristics combined. Further data analysis and control for differences in the two study designs would have to precede any valid comparisons.

Recommendations for Additional Research

A practical consideration, rather than the design of this study, prompted the survey of only a few, relatively large newspapers, newspapers which exposed to analysis a large population of photographers in a minimum of field visits. During the interviews, a few of the photographers commented that a large metropolitan daily newspaper is at a disadvantage in competing with smaller market newspapers in the area of photographic performance. As large as they may be, newspapers serving--and thereby covering--large metropolitan areas cannot, the respondents said, be nearly so flexible in allotting space for photography as newspapers serving smaller communities. Is such a contention warranted? The answer may be found through further research, perhaps of the same general design used here.

Attempted replications of this study might work well with three performance groups instead of two--superior, average, and inferior--and include many more newspapers with

wider variations in photo staff sizes. More precise analyses of data could accrue from more extensive and detailed background questions. For example, knowledge of a photographer's membership in a professional association gives no useful picture of the intensity of his affiliation. Is he a moving force in the organization, or is he just a joiner?

Parenthetically, during the course of the present survey, many questions arose which could have been included in the interview schedules. And yet, the relatively high response rate is attributed in part to the brevity of the questionnaire.

Further precision could be added with content analyses of newspapers nominated to the high and low performance groups and with factor analytic treatment of the 24 job characteristics used to identify the professionalization groups. The latter step has been employed in other professionalization studies to determine which combinations of characteristics were the most reliable in distinguishing between professionals and non-professionals. It may be that photographers have a unique set of professional job desires.

Recalling the recommendation made earlier in this chapter, future researchers may investigate why photographers were attracted to the newspapers for which they work. Is their decision based on the reputation or perceived

wider variations in human work styles. Then previous
analyses of data could serve both more accurately and
detailed background questions. For example, knowledge of a
physiotherapist's personality in a psychiatric examination
gives no useful picture of the inevenly of his activities.
It is a moving force in the organization, or is he just a
jailer?

Theoretically, during the course of the present
survey, many questions arose which could have been included
in the interview schedule. And yet, the relatively high
response rate is attributed in part to the brevity of the
questionnaire.

Further precision could be added with content
analyses of newspapers mentioned in the high and low
performance groups and with factor analytic assessment of
the 24 job characteristics used to identify the position-
activities groups. The latter step has been employed in
other professionalization studies to determine which
combinations of characteristics have the most validity in
distinguishing between professionals and non-professionals.
It may be that physiotherapists have a unique set of
professional job designs.

Revealing the accommodation made earlier in this
chapter, future researchers may investigate why physiotherapists
were attracted to the occupations for which they work. In
their decisions based on the expectations perceived

performance of the paper, upon its potential for employment security, or upon some system of professional drives within the photographer himself?

New research could be undertaken to examine the long range impact of what Don Alan Hall called "the tradition of quality" of good pictorial newspapers.[34] What kind of photographers, from a professional standpoint, does such a tradition attract?

Finally, to complement this effort to reveal the extent and the implications of newspaper photographers' viewing themselves as professionals, additional research is needed to discover the extent and the implications of photographers' viewing themselves as journalists. It is in this capacity that press photographers must exercise what one panel of experts considers their primary function--"to report news pictorially."

FOOTNOTES

FOOTNOTES

[1]Searle E. Hawley, Jr., "Professionalization Among Newsmen: The Milwaukee Journal and Sentinel" (unpublished Master's thesis, The University of Wisconsin, Madison, 1964), pp. 2-3.

[2]Ibid., Chapter I; L. Scott Ward, "Professionalization Among Advertising Agency Personnel" (unpublished Master's thesis, The University of Wisconsin, Madison, 1966); Jack M. McLeod and Ramona R. Rush, "Professionalization of Latin American and U. S. Journalists," Journalism Quarterly, 46:583-590, Autumn, 1969; and K. E. Eapen, "Journalism as a Profession in India: A Study of Two States and Two Cities" (unpublished doctoral dissertation, The University of Wisconsin, Madison, 1969).

[3]Hawley, op. cit.; and Jack M. McLeod and Searle E. Hawley, Jr., "Professionalization Among Newsmen," Journalism Quarterly, 41:530, Autumn, 1964. The Hawley thesis provides a comprehensive discussion of definitions of professionalization and the rationale for the professionalization index used in the study. The McLeod-Hawley article summarizes the thesis.

[4]William L. Rivers and Wilbur Schramm, Responsibility in Mass Communications (New York: Harper and Row, 1969), p. 141.

[5]Stanley E. Kalish and Clifton C. Edom, Picture Editing (New York: Rinehart, 1951), p. 11.

[6]Ibid.

[7]Herb Germar, The Student and the Photojournalist (New York: Richard Rosens Press, Inc., 1967), p. 37.

[8]Kalish and Edom, op. cit., p. 20.

[9]Ibid., p. 13.

[10]The Advertising Research Foundation, The Continuing Study of Newspaper Reading, 138: Study Summary (New York: The Advertising Research Foundation, 1951), p. 8.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[11]Laura Vitray, John Mills, Jr., and Roscoe Ellard, Pictorial Journalism (New York: McGraw-Hill, 1939), p. 3.

[12]Kalish and Edom, op. cit., p. vii.

[13]C. William Horrell, cited by George S. Bush, "Technique versus Meaning in Photojournalism," Journalism Quarterly, 37:97, Winter, 1960.

[14]C. William Horrell, "The Status of Education for Photojournalism," Journalism Quarterly, 38:214, Spring, 1961.

[15]James A. Fosdick, "Picture Content and Source in Four Daily Newspapers," Journalism Quarterly, 46:368, Summer, 1969.

[16]Arthur L. Witman, "A Professional Looks at Photojournalism's Future," The Journalism Educator, 19:110, Fall, 1965.

[17]Ward, op. cit.

[18]McLeod and Rush; and Eapen, op. cit.

[19]Hawley, op. cit., p. 5.

[20]Ibid., pp. 6-9.

[21]Don Alan Hall, "A Survey of Picture Editing Procedures and Their Effects Upon American Daily Newspapers" (unpublished Master's thesis, Indiana University, Bloomington, 1968); the thesis is summarized by Rick Friedman, "Study Examines Role of Picture Editor," Editor & Publisher, February 15, 1969, p. 32.

[22]Kalish and Edom, op. cit., p. 187.

[23]Hall, op. cit., p. 8.

[24]Walter Wilcox, "The Staged News Photograph and Professional Ethics," Journalism Quarterly, 38:497, Autumn, 1961.

[25]McLeod and Rush, op. cit., p. 586.

[26]Wilcox, op. cit., p. 504.

[27]Ibid.

[28]Hawley, op. cit., p. 14.

[11] Jones Vitray, John Mills, Jr., and Monroe Gilkey. Electrical Measurements (New York: Harper-Hall, 1939). p. 3.

[12] Mellen and Simon, op. cit., p. vii.

[13] C. William Berndt, cited by George E. Mead, "Technique Course Dealing in Photojournalism," Journalism Quarterly, 37:87, March, 1960.

[14] C. Phillip Berndt, "The Effects of Glossaries Photojournalism," Journalism Quarterly, 36:314, Spring, 1961.

[15] James A. Padilla, "Picture Credits and Figure in Mass Media Photography," Journalism Quarterly, 40:370, Summer, 1963.

[16] Julius C. Hilton, "A Proficiency Index of Photojournalism's Value," The Journalism Educator, 19:110, Fall, 1964.

[17] Ibid., pp. 4-6.

[18] Mellen and Simon, op. cit.

[19] Jones, op. cit., p. 3.

[20] Ibid., pp. 5-6.

[21] Joe Alex Morris, "A Survey of Picture Editing Procedures and Their Effects upon Reading Ease Newspapers" (Unpublished master's thesis, Medicine Division, Bloomington, 1963); the thesis is summarized by Alex Pylkenen, "Study Examines Role of Picture Editors," Editor & Publisher, February 15, 1969, p. 32.

[22] Mellen and Simon, op. cit., p. 127.

[23] Morris, op. cit., p. 6.

[24] Walter Wilcox, "The Effect Upon Photographs and Photographers Styles," Journalism Quarterly, 37:477, Summer, 1961.

[25] Mellen and Mead, op. cit., p. 288.

[26] Wilcox, op. cit., p. 474.

[27] Ibid.

[28] Dooley, op. cit., p. 14.

[29]McLeod and Rush, op. cit., p. 587.

[30]Horrell, cited by Bush, loc. cit.

[31]Hawley, op. cit.

[32]Supra, pp. 6-7.

[33]McLeod and Hawley, op. cit., p. 532.

[34]Hall, op. cit., p. 82.

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APPENDIX A

FIRST SURVEY QUESTIONNAIRE

NEWSPAPER PHOTOGRAPHY SURVEY

Please complete and return this questionnaire (in the envelope provided) to:

Mr. Thomas Coldwell
School of Journalism
University of Wisconsin
Madison, Wisconsin 53706

Through this questionnaire, we seek your opinions relating to three issues, 1) a definition of good newspaper performance with respect to press photography, 2) the names of up to ten daily newspapers in the U. S. which are especially good photographic performers, and 3) the names of up to ten newspapers which are not good performers.

Information obtained from this survey, which is being conducted among photojournalists, editors, and journalism educators, will be used as a basis for further study of the factors which account for the differences in photographic performance among newspapers.

Advertising photography is excluded from consideration in this survey.

---

1. Consistent with your own definition of excellence in newspaper photography, what in your view should be the most important <u>functions</u> of photography in a newspaper? Please rank the following--plus any functions you think should be added--in order of importance, i.e., 1, most important; 2, next most important, etc.

RANK ORDER OF IMPORTANCE:	FUNCTIONS OF PHOTOGRAPHY IN A NEWSPAPER:
_____	To attract attention and thereby build reader interest.
_____	To report news pictorially.
_____	To support adjoining written stories.
_____	To promote photography as an art form.
_____	To persuade--as through editorial opinion.
_____	To entertain the reader.

Photography Vocational Survey

Please complete and return this questionnaire (in the envelope provided) to:

Mr. Thomas Colony
School of Journalism
University of Minnesota
Madison, Minnesota 55701

Through this questionnaire, we seek your opinions relating to three issues. 1) a distinction of good newspaper performance with respect to press photography, 2) the issue of up to ten daily newspapers in the U. S. which are especially good photographic performers, and 3) the issue of up to ten newspapers which are not good performers.

Indicate the weighted item this survey, which is being conducted among photojournalists, editors, and journalism educators, will be used in a thesis for Purdue study of the factors which contribute for the differences in photographic performance among newspapers.

Advertising photography is excluded from consideration in this survey.

---

1. Consistent with your own description of excellence in newspaper photography, what is your view should be the most important function of photography in a newspaper? Please rank the following--give one for function you think should be added--in order of importance, i.e., 1. most important 2. next most important, etc.

Rank Order of Importance	Function in a Newspaper
_____	To attract attention and thereby build reader interest.
_____	To depict news primarily.
_____	To support advertising activities.
_____	To promote photography as an art form.
_____	To persuade--as through editorial opinion.
_____	To entertain the reader.

_____ (Other) _____

_____ (Other) _____

_____ (Other) _____

2. This question focuses on the means by which the functions of photography are manifest in a good photographic newspaper. Below are a number of possible indicators of (but not necessarily requirements for) a newspaper which is especially good in its use of photography. Each of the indicators may have some or little importance to you as a clue to the total photographic excellence of a newspaper. Please rate each indicator (for its importance as a clue to photographic excellence) on this seven-point scale:

Very Important	Quite Important	Somewhat Important	Neutral
1	2	3	4

Somewhat Unimportant	Quite Unimportant	Very Unimportant
5	6	7

(For example, if you felt that "Good reproduction" was somewhat important as an indicator of a newspaper's photographic excellence, you would write "3" beside "Good reproduction"; if you felt it was very unimportant, you would write "7".)

INDICATORS OF EXCELLENCE IN PHOTOGRAPHIC PERFORMANCE:	IMPORTANCE RATING:
High technical quality of photos used.	_____
Good reproduction.	_____
High aesthetic value of photos used.	_____
High informative value of photos used.	_____
Pleasing layout of photos.	_____
Pictures are large enough to be effective.	_____
Use of variety of picture forms (sequences, essays, and stories).	_____

Use of pictures as complete news stories or editorial statements. _____

Integration of words and pictures to communicate information. _____

High proportion of photos taken by newspaper's own photographers. _____

Limited use of photographic cliches. _____

High number of ROP color photos used. _____

Events photographed warrant photographic coverage. _____

Photos emphasize subjects of current social, political, and economic interest. _____

Photos emphasize feature materials. _____

(Other) _____ _____

(Other) _____ _____

(Other) _____ _____

3. In the left-hand column below, please enter the names of at least five and no more than ten daily newspapers (regardless of circulation size) which you consider to be among the best newspapers in the U. S. with respect to photographic performance--papers which best display photographic characteristics which indicate to you excellence in photographic performance. (You need not list the papers in any rank order; however, if you think that one of them is clearly the best in the nation, you may so indicate by placing an "X" to the left of that paper's name.)

Then, in the right-hand column below, please enter the names of at least five and no more than ten daily newspapers which in your opinion are <u>not</u> good photographic performers. We are looking for newspapers which, in consideration of circulation size or economic resources, are not living up to their ability to perform better and which are <u>distinctly inferior</u> in their photographic performance. (You need not list the papers in any rank order.)

Use of phrases to emphasize some concepts or additional statements. _____

Interpretation of words and phrases by communicative intervention. _____

High proportion of proper tenses by newspaper's own photographers. _____

Likeness rub of photographic clients. _____

High number of JOP color photos used. _____

Unpaid (directorship) whereas photographic coverage. _____

Effective explanation underlies of reserved control. _____
politics). and economic interest.

Observe explanation history materials. _____

(other) _____ _____

(other) _____ _____

(other) _____ _____

3. In the left-hand column below, please order the names of or terms like not to make them into daily newspapers (regulations of circulation also) which you consider to be among the best newspapers in the U. S. With reasons to photographic performance--papers which have clarity photographic characteristics which believes to you exemplify labor to photographic performance. (You need not list the papers in any rank order however. If you think that one of them is clearly the best in the nation, you may so indicate by placing an "X" to the left of that paper's name.)

Then, in the right-hand column below, please enter the names of at least five newspapers that you daily newspapers which in your opinion are not good photographic performers. Be sure locating the newspapers which, in consideration of circulation size or accessible resources, are not living up to their ability to perform better and which are distinctly inferior in their photographic performance. (You need not list more papers in any case order.)

BEST IN PHOTOGRAPHIC PERFORMANCE	INFERIOR IN PHOTOGRAPHIC PERFORMANCE

END OF QUESTIONNAIRE

Thank you for completing this questionnaire. We hope you will sign or print your name below--only to enable us to keep track of respondents who have not yet returned a questionnaire. Only members of the survey team will know which is your questionnaire.

NAME _____

Please return this questionnaire in the stamped and addressed envelope provided.

THANK YOU FOR YOUR ASSISTANCE

APPENDIX B

SECOND SURVEY QUESTIONNAIRE

THE UNIVERSITY OF WISCONSIN
MADISON, WISCONSIN 53706

82

OF JOURNALISM
HENRY MALL

AREA CODE 608
262-3690

November, 1969

Dear Photo-staffer:

A large amount of photojournalism literature today deals primarily with pictures and the techniques of making good ones. Very little is devoted to the men who make pictures for print media--logically enough, because very little has been done in the way of systematic research on press photographers. The accompanying questionnaire--and your taking a few minutes to fill it out--will help rectify this situation.

You are asked to participate in a study being conducted in six metropolitan daily newspapers, which have been selected from guidance obtained from a thirty-member panel of editors, journalism educators and officers of the National Press Photographers Association. Our central focus is the examination of press photography as an occupation--by learning which job characteristics are most and least desired by press photographers and by measuring levels of actual job satisfaction. By answering the four page questionnaire, you will help provide some useful insights on the job structure of press photography today.

It should be stressed that this questionnaire is strictly anonymous. The individual forms will be seen only by myself and my statistical consultant in the School of Journalism. The serial number stamped on the first page of the form will help us keep track of those which have not yet been returned from individual staff members in each newspaper in the survey; but at no point will anyone--I, your supervisors nor anyone connected with this survey--be able to match a completed questionnaire with its author. We are interested in the judgments of groups of people and have no interest in attaching a particular response to a particular person.

We're after a high response rate from each photo staff--hopefully, a 100% participation. Our results will be valid only if a high proportion of staffers answer these questions carefully. We would like to have your completed questionnaire returned in the stamped, addressed envelope provided--by November 30, 1969.

Your help will be gratefully received.

Sincerely,

Thomas Coldwell

THOMAS COLDWELL
Project Director

NEWSPAPER PHOTOGRAPHERS SURVEY

00073
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Please check or fill in appropriate answers.

1. Your age:_____years. 2. Name of newspaper where employed:_____

3. How much formal education have you had? (Check highest level attained):

_____Graduate degree. _____Some grad work, no degree. _____Bachelor's degree.

_____Some college, no degree. _____High school diploma. _____Less than H.S. diploma.

4. Where did you get your first photographic training?

_____High school or college. _____Learned as hobbyist. _____On the job.

_____Correspondence course. _____Photography school. _____Other_____

5. Years of occupational experience (full or part time): NUMBER OF YEARS

a. As photographer (amateur, professional combined): _____

b. As photographer in print media (all kinds): _____

c. As newspaper photographer: _____

d. As photographer with present newspaper: _____

e. In newspaper work but not as a photographer: _____

6. Please list professional organizations to which you belong, e.g., National Press Photographers Association, state association, press club, guild, union, Sigma Delta Chi, etc.:

_____ _____ _____

_____ _____ _____

7. Please list professional periodicals which you regularly read, e.g., National Press Photographer, Quill, Editor and Publisher, etc.:

_____ _____ _____

_____ _____ _____

8. What was your total newspaper salary (including overtime, bonus, etc.) in 1968?

_____Under $5,000 _____$7,000-$8,999 _____$11,000-$12,999

_____$5,000-$6,999 _____$9,000-$10,999 _____$13,000 or more

9. What is the policy of your newspaper with respect to your re-selling your pictures which were shot on assignment and were published by the paper?

_____Paper forbids resale. _____Permits resale. _____Don't know paper's policy.

CONTINUE TO NEXT PAGE.

10. In which of the ways below, if any, did you earn additional income (aside from your newspaper pay) from work involving use of your photographic skills in 1968?

_____Sale of photos taken on assignment but unused by your newspaper.

_____Sale of photos published by your newspaper.

_____Sale of photos taken while "off duty" from your newspaper.

_____Other (please specify)_____

_____None, did not earn extra income from photography in 1968.

11. While in your present job, if you ever attended photographic workshops, seminars or short courses sponsored by outside organizations, how were you paid during your absence?

_____Pay was docked for time off.

_____Received regular pay.

_____Received pay and expenses.

_____Other (please specify)_____

_____Never attended workshop, etc., while in present job.

12. Compared to other newspapers, how would you rate the editorial policy and practice toward photography and its use in your newspaper?

_____Very good. _____Above average. _____Average. _____Below average. _____Poor.

13. In your opinion, how well does your newspaper provide funds for photographic equipment and facilities?

_____Funds are more than adequate. _____Funds are adequate. _____Funds are inadequate.

14. On the average, how many photo assignments do you have per week? _____ (number).

People look for different things in their occupations which make their work satisfying to them. Below are some job characteristics that can be applied to most occupations. First, we would like to know how important to you they are in any job, and second, we'd like to know how well your current job provides these characteristics.

ANSWER CODES:

(Please use the number from the codes at right corresponding to the degree of importance and degree to which your job provides these things.)

	Importance to you in any jobs.	How well does your job provide this?
	1. Extremely 2. Quite 3. Somewhat 4. Not important	1. Extremely 2. Quite 3. Somewhat 4. Not well
15. Opportunity to learn new skills and knowledge:	_____	_____
16. Having an influence on important decisions:	_____	_____

CONTINUE TO NEXT PAGE.

ANSWER CODES:	Importance to you in any jobs.	How well does your job provide this?
	1. Extremely	1. Extremely
	2. Quite	2. Quite
	3. Somewhat	3. Somewhat
	4. Not important	4. Not well

17. Getting ahead in the organization you work for: _____ _____

18. Getting ahead in your professional career: _____ _____

19. Having a prestigeful job in the organization: _____ _____

20. Freedom from continual close supervision of your work: _____ _____

21. Salary; earning enough money for a good living: _____ _____

22. Opportunity to have an influence on public thinking: _____ _____

23. Full use of your abilities and training: _____ _____

24. Opportunity for originality and initiative: _____ _____

25. Availability of support; working with people who will stand behind a man—who can help out in a tough spot when needed: _____ _____

26. Having a job that is valuable and essential to the community: _____ _____

27. Having a job with prestige in the community: _____ _____

28. Respect for the ability and competence of co-workers: _____ _____

29. An enjoyment of what's involved in doing the job: _____ _____

30. Security on the job in its being fairly permanent: _____ _____

31. A job with hours that don't disrupt my family life. _____ _____

32. Being with people who're congenial and easy to work with: _____ _____

33. Excitement and variety the job provides: _____ _____

34. Working with people rather than things: _____ _____

35. A supervisor who appreciates the time you spend in improving your capabilities: _____ _____

36. A job that the makes the organization different in some ways because I work for it: _____ _____

37. A job that brings me into contact with important people: _____ _____

38. Having a job with a paper that is nationally known and respected by photographers all over the United States. _____ _____

CONTINUE TO NEXT PAGE.

The next five items are fictional case examples involving the publication of staged or "set-up" news photographs. Please read through all five situations; then go back and place a check mark over the response which best reflects your opinion of the photographer's act. Please assume that the editors are not aware of how the pictures were made, that the photographers alone are responsible and that the captions accompanying the pictures will omit explanation of how the pictures were obtained.

39. A photographer has in his files a series on a local businessman-civic leader-philanthropist. In one picture, the subject was laughing heartily, but, as sometimes happens in such cases, the picture made him appear to grimace in pain. Later, the man is indicted for income tax evasion. The photographer produces the grimace shot to accompany the indictment story. This is . . . (CHECK ONE):

Clearly unethical	Probably unethical	(UNDECIDED)	Probably ethical	Ethical

40. A photographer is instructed to get a shot of two community leaders together. He can't get the two together due to scheduling difficulties, but he gets their permission to shoot them separately and then pair them in the print. The picture is published without explanation of the altered photography. This is . . .

Clearly unethical	Probably unethical	(UNDECIDED)	Probably ethical	Ethical

41. A photographer shoots a neutral nation delegate to the United Nations holding his hand high, as a signal to a fellow delegate across the room. This situation is apparent in the uncropped picture. However, the delegate has been particularly forceful in a speech that day, and the photographer feels that the mood would be more accurate if he cropped the picture to make the gesture seem to be a threat rather than a signal.

Clearly unethical	Probably unethical	(UNDECIDED)	Probably ethical	Ethical

42. A photographer is assigned to get a picture of a koala bear destined for the city zoo. It has just arrived at the airport. The photographer feels that he needs a person in the picture to establish the gentleness of the koala. The woman who has handled the shipment and who is in charge is dumpy in appearance and middle-aged. However, a girl in the air express office who has nothing to do with the animal..is young and pretty. The photographer gets a photo of the young clerk apparently filling out papers for the koala's delivery.

Clearly unethical	Probably unethical	(UNDECIDED)	Probably ethical	Ethical

43. A plague of crickets is devastating the hinterland. A photographer goes out to cover the story, but he finds the crickets are too far apart and too small to be recognizable in a picture. He feels he could get a better picture if the crickets were shown in a mass, so he builds a device which brings crickets through the narrow neck of the chute. He turns in a shot of closely massed crickets on the march.

Clearly unethical	Probably unethical	(UNDECIDED)	Probably ethical	Ethical

44. As a final question, what, if any, are the primary barriers to photography being better and being more effectively used in your newspaper than it is today?

Thank you for completing this questionnaire. Please return it in the envelope provided.

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